

CAPTAIN CROSSBONES

OR

THE PIRATE'S BRIDE



BY

ARTHUR A. PENN

WRITER OF YOKOHAMA MAID
THE LASS OF LIMERICK TOWN ETC.

M. WITMARK & SONS
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CAPTAIN CROSSBONES

or, THE PIRATE'S BRIDE

A COMIC OPERA
IN TWO ACTS

With
Piano or Orchestral Accompaniment



Written and Composed by

ARTHUR A. PENN

Author and Composer of "Yokohama Maid," "The Lass of Limerick Town,"
"The Ladies Aid," "Striking Matches," etc., etc.



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ARGUMENT.

Don Cubeb de Cigarro is a haughty, explosive old Spanish grandee, whose one daughter, Theresa, he is determined shall marry some Spanish nobleman she has never seen. So he keeps her virtually a prisoner within the boundaries of his estate outside Havana, and forbids her access to any man with whom the fair Theresa might fall in love. The old gentleman is all the more determined in his policy as he has learned and strongly disapproves of his daughter's affair with a certain young American planter in the Isle of Pines. Theresa is in love with him; there's no doubt of that, and he, Richard Stoneybroke, is resolved to secure Theresa for his own, come what may. How he succeeds is told in the course of the opera.

Stoneybroke conceives a bold scheme and carries it out with unqualified success. He and a number of his friends, both in the Isle of Pines and the States, disguise themselves as a band of real, dyed-in-the-wool pirates, and Stoneybroke himself, as their chief, is the redoubtable Captain Crossbones from whom the Opera takes its name. He and his pirate band invade the old Don's estate, frighten him and his retainers and relations half to death, and actually carry off not only Theresa, but two other ladies as well. This bit of bold buccaneering business brings the curtain down on the first act.

The action of Act II takes place in the pirates' lair on a tropical creek in the Isle of Pines. At an adjacent hotel, the wives and sweethearts of the pirates are thoroughly enjoying an unexpected vacation, and they visit the pirates from time to time to encourage them and keep their spirits for the adventure as high as the circumstances warrant. Hither comes Don Cubeb to ransom his daughter, and here the most exciting events occur. The Don meets Captain Crossbones and also Richard Stoneybroke, and recognizes neither as being one and the same person. Richard engages to rescue Theresa and save her ransom, and the Don, who doesn't believe he can do it, promises to give him Theresa and make him his heir if he succeeds. How Richard and his friends dispose of Captain Crossbones and his pirates in mortal combat is clearly shown, and the old Don has to keep his word, so that the triumph of Richard's plan leaves nothing to be desired.

Incidentally, there are remarkable love affairs between a posing and important Captain of Police and a charming American girl, as also between a pessimistic pugilist and a very proper person who has hitherto been a tutoress to Theresa.

Cast

DON CUBEB DE CIGARRO (Tenor)	A Spanish Grandee
DONNA ISABELLA (Contralto)	His Wife
THERESA (Soprano)	Their Daughter
ELEANOR (Mezzo-Soprano)	An American Heiress
MISS PELLING (Contralto)	A Female Tutor
RICHARD STONEYBROKE (Baritone)	An American Planter
CAPTAIN BOMBASTIO (Tenor)	Of the Island Police
ANTHONY LAW (Light Baritone)	The Legal Adviser
BILL PILGRIM (Baritone or Bass)	A Retired Pugilist
KITTY (Mezzo-Soprano)	The Post-Mistress
ZIM }	Of the Island Police
ZAM }	

CHORUS of Relations, Men and Maid-Servants and Pirates (Act I.)

Pirates and Pirates' Sweethearts and Wives (Act II.)

SCENES

Act I. Garden of Don Cubeb's mansion in the suburbs of Havana.

(A Week Elapses)

Act II. The Pirates' Lair in the Isle of Pines.

Time—About the year 1885.

Musical Numbers

ACT I.

OVERTURE	11
1. PRELUDE and LEGEND (Theresa)	17
2. TRIO (Theresa, Eleanor and Miss Pelling)	22
2a. ENTRANCE and EXIT MUSIC (Zim and Zam)	28
3. SONG (Theresa) :	29
4. CHORUS	33
4a. EXIT MUSIC FOR SERVANTS AND RELATIONS	43
5. BALLAD (Donna Isabella)	44
6. DUET (Richard and Bill Pilgrim)	47
7. TRIO (Don Cubeb, Capt. Bombastio and Theresa)	53
8. DUET (Richard and Theresa)	59
9. SONG (Eleanor)	63
10. CHORUS	66
11. FINALE	75

ACT II.

12. INTRODUCTION, SOLO (Bill Pilgrim) and PIRATES' CHORUS, "A Pirate's Life is a Terrible Life"	98
13. CHORUS	106
14. SONG (Anthony) with CHORUS	113
15. QUARTETTE (Richard, Anthony, Theresa and Kitty) "The Dear Romantic Days"	119
16. SONG (Eleanor)	126
17. DUET and DANCE (Eleanor and Capt. Bombastio)	130
18. SONG (Don Cubeb)	133
19. TRIO (Richard, Anthony and Bill Pilgrim)	140
20. CHORUS (with Don Cubeb)	146
20a. CHORUS (with Don Cubeb)	150
21. DUET (Richard and Theresa)	155
22. FINALE	159

11
Captain Crossbones
or
The Pirate's Bride
OVERTURE

ARTHUR A. PENN

Andante con moto

pp *p* *cresc.* *mf* *rall.* *p a tempo* *cresc.* *mf* *dim.* *mp rall.*

First system of musical notation. The treble staff contains rests, and the bass staff contains a melodic line with eighth notes. The tempo marking *a tempo* is centered above the bass staff. The dynamic marking *mf* is placed above the first measure of the bass staff. Accents are present over several notes in the bass staff.

Second system of musical notation. Both staves contain complex chords and melodic fragments. The dynamic marking *f* is placed above the first measure of the bass staff. Accents are present over many notes in both staves.

Third system of musical notation. The treble staff features long, sustained chords. The bass staff contains a melodic line with eighth notes. The dynamic marking *f* is placed above the third measure of the bass staff. Accents are present over many notes in both staves.

Fourth system of musical notation. The treble staff features long, sustained chords. The bass staff contains a melodic line with eighth notes. Accents are present over many notes in both staves.

Fifth system of musical notation. The system begins with a *rall.* marking. The first measure of the bass staff is marked *molto rall.* and *p*. The second measure is marked *mp*. The tempo marking *Andante* is placed above the second measure. The system concludes with a *Fed.* marking below the bass staff. The time signature changes from 4/4 to 2/4 in the second measure.

Tempo di Habanero

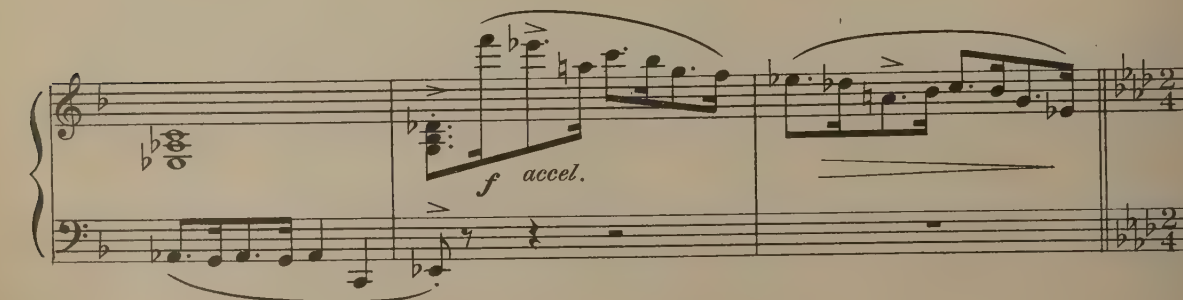
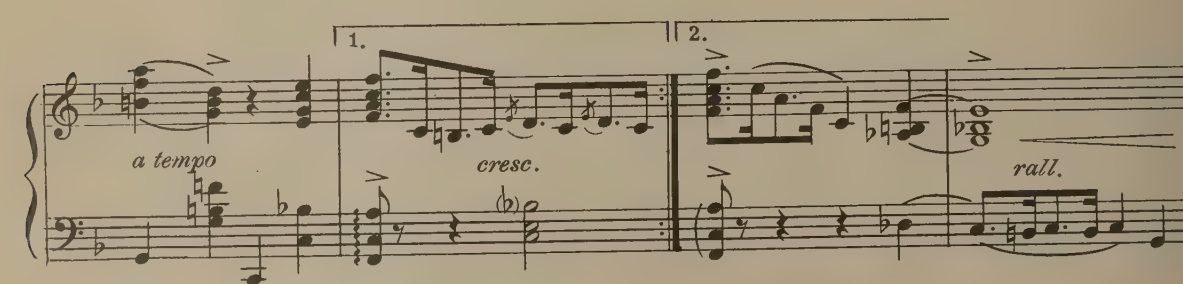
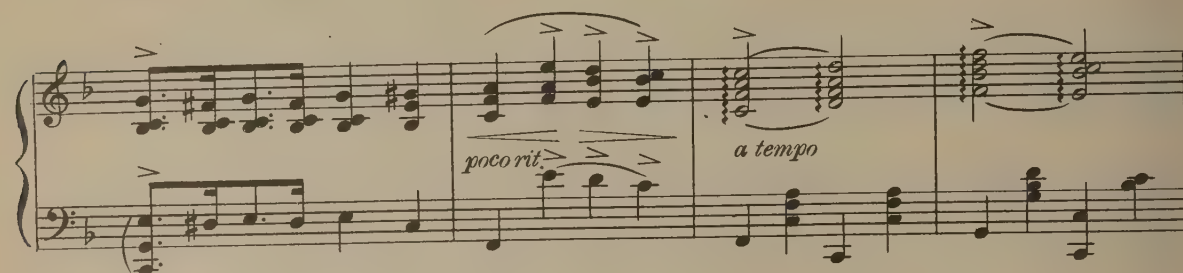
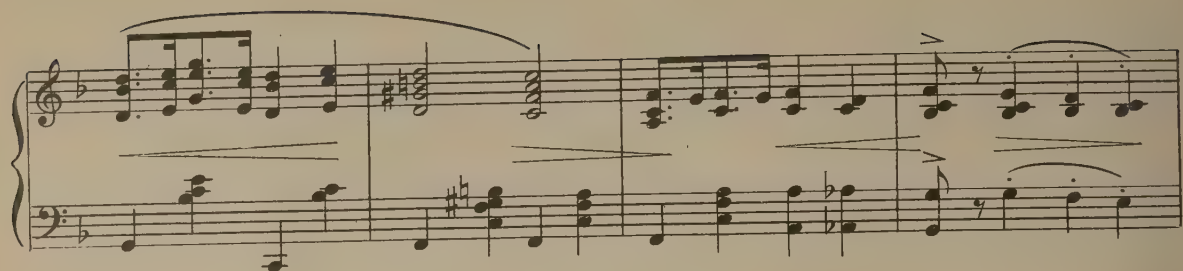
First system of musical notation for 'Tempo di Habanero'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music is written for piano (p) and features a steady eighth-note bass line and a melody in the right hand with accented eighth notes.

Second system of musical notation for 'Tempo di Habanero'. The music continues with the same piano (p) dynamic. The right hand features a series of accented eighth-note chords, and the left hand maintains the eighth-note bass line.

Third system of musical notation for 'Tempo di Habanero'. The music continues with the same piano (p) dynamic. The right hand features a series of accented eighth-note chords, and the left hand maintains the eighth-note bass line.

Fourth system of musical notation for 'Tempo di Habanero'. The music continues with the same piano (p) dynamic. The right hand features a series of accented eighth-note chords, and the left hand maintains the eighth-note bass line.

Fifth system of musical notation for 'Tempo di Habanero'. The music concludes with a 'Moderato' tempo change. The key signature changes to two flats (B-flat, E-flat). The music is written for piano (p) and features a steady eighth-note bass line and a melody in the right hand with accented eighth notes. The system ends with a double bar line and a repeat sign.



Allegretto

15

Tempo I

First system of musical notation. Treble and bass staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides harmonic support with chords and single notes. Dynamics include *cresc.* and *mf*. The tempo marking *piu mosso* is present.

Second system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth notes and a crescendo hairpin. The bass staff has a steady accompaniment. Dynamics include *f*.

Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with eighth notes and a crescendo hairpin. The bass staff has a steady accompaniment. Dynamics include *f*. The tempo marking *molto accel.* is present.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth notes and a crescendo hairpin. The bass staff has a steady accompaniment. Dynamics include *f*.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth notes and a crescendo hairpin. The bass staff has a steady accompaniment. Dynamics include *mf*. The tempo marking *Molto moderato* is present.

Sixth system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth notes and a crescendo hairpin. The bass staff has a steady accompaniment. Dynamics include *molto rit. e dim.*, *p*, and *pp*. The tempo marking *molto rit. e dim.* is present. The system ends with a double bar line and a repeat sign.

Long Ago In Old Havana

No 1

Theresa

Andantino ma non troppo

p

mf

mp poco accel.

sfz *poco rall.*

First system of musical notation. Treble and bass staves. Treble staff has a series of chords with accidentals (sharps and naturals) and a dynamic marking *p*. Bass staff has a series of chords with accidentals and a dynamic marking *p*. There are slurs and accents throughout.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords with accidentals and a dynamic marking *mf*. Bass staff has a series of chords with accidentals and a dynamic marking *mf*. There are slurs and accents throughout. The system ends with a *rall.* marking.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords with accidentals and a dynamic marking *pp*. Bass staff has a series of chords with accidentals and a dynamic marking *pp*. There are slurs and accents throughout. The system ends with a *(CURTAIN)* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords with accidentals and a dynamic marking *mf*. Bass staff has a series of chords with accidentals and a dynamic marking *mf*. There are slurs and accents throughout. The system ends with a *ff* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of chords with accidentals and a dynamic marking *mf*. Bass staff has a series of chords with accidentals and a dynamic marking *mf*. There are slurs and accents throughout. The system ends with a *dim.* marking.

19
LEGEND (Theresa)

♩ Tempo di Habanero

Long a-go in old Ha-van-a Lived a Span-ish maid-en
Long a-go in old Ha-van-a Came that gal-lant youth so

fair. Long a-go in old Ha-van-a
bold. Well he re-a-lized he ran a

ten.
Came a gal-lant youth who asked the Maid-en's heart to share. But her fa-ther,
Risk of meet-ing ball of lead or blade of steel so cold. But the maid-en,

ten.

grim old mon-ster, Of her ro-mance would not hear; So he took her
who, through fast-ing, Had so ver-y slen-der grown, Found she could squeeze

poco rit.

and he placed her In a dark and dis-mal dun-geon drear.
through the bars and Thus pa-pa soon found the bird had flown.

colla voce

Brightly, but not fast

La, la, la, la, la, la,
La, la, la, la, la, la,

La, la, la, la, la, la!
La, la, la, la, la, la!

*mp**sempre staccato*

In old Ha-van-a This was the man-ner They treat-ed lov-ers true! —
In old Ha-van-a This was the man-ner In which a maid was won! —

La, la, la, la, la, la, La, la, la, la, la, la,

mf

la, la, Man-y's the sto-ry, Gloom-y and go-ry,
Who will my mate be? What will my fate be?

1.
Told 'neath the skies so blue!

sf *mf piu mosso*

D.S. 2.
Will it be he or none?

rall. *D.S.* *sf*

Love Is A Definite Article

Theresa, Eleanor and Miss Pelling

No 2

Moderato e grazioso

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with dotted half notes.

ELEANOR

THERESA

Love is a "de - fin - ite ar - ti - cle," And

The piano accompaniment continues with the same melodic and harmonic patterns as the introduction, supporting the vocal entry.

ELEANOR

yet it is hard to de - fine! Love is so hu - man, so

The piano accompaniment continues, featuring a key change to two sharps (D major) in the final measure of the system, indicated by a natural sign on the F# in the right hand.

THERESA

ter - ri - bly hu - man; Yet Love, so they say, is di - vine! _____

ff

MISS PELLING

Love is in - vis - i - ble, no one can see it, Yet man - y try hard to con -

mp *poco rit.*

THERESA

ceal it! Talk as you will of it, I want my fill of it,

Thank - ful, at least, I can feel it!

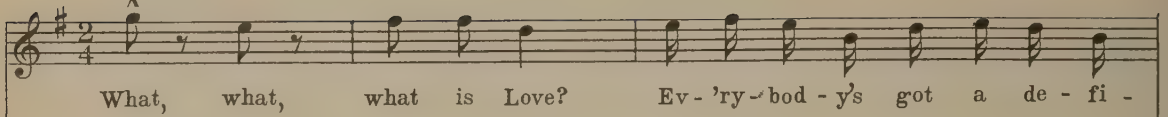
poco rit. *rit.* *f* *rit.*

2/4 2/4 2/4 2/4

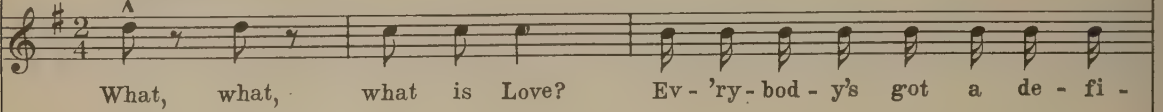
22. 1

Allegretto

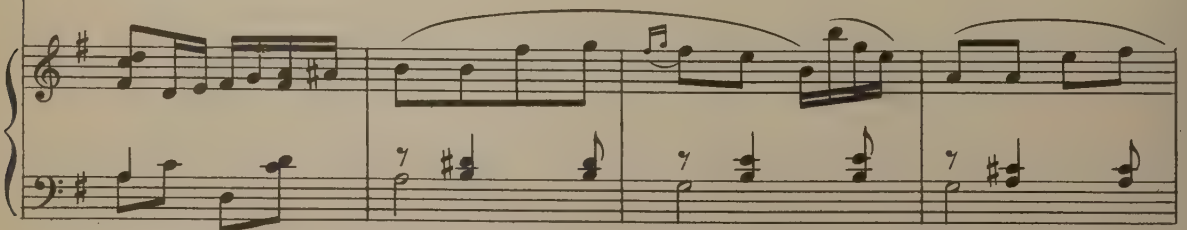
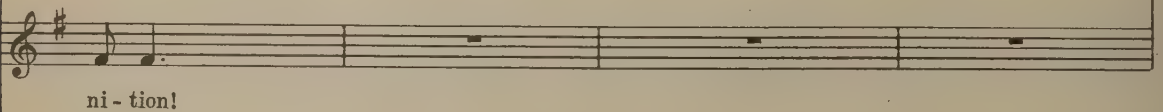
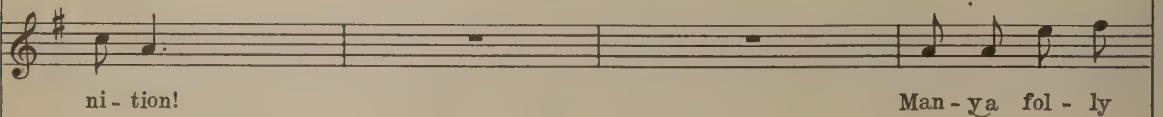
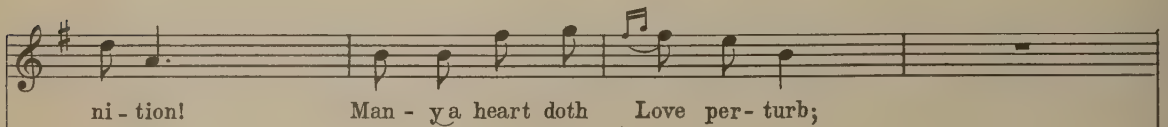
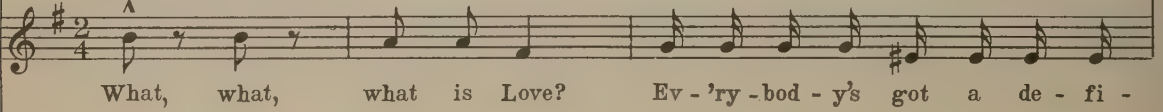
THERESA



ELEANOR



MISS PELLING



rit.
Fie on such tu - i - tion! It's

Love can't curb;
Fie on such tu - i - tion! It's

Love is mere-ly a com-mon verb!

rit. *ff*

a tempo
Love that makes the world go round. But what

Love that makes the world go round. But what

Such sci-ence as that is most un-sound! But what

a tempo *esce.*

ev - er Love is, it's al - most bound To

ev - er Love is, it's al - most bound To

ev - er Love is, it's al - most bound To

mf *mp*

cap-ture you and en - rap-ture you, Is Love, Love, Love!_____

cap-ture you and en - rap-ture you, Is Love, Love, Love!_____

cap-ture you and en - rap-ture you, Is Love, Love, Love!_____

rall.

DANCE Moderato e grazioso

This musical score is for a piece titled "DANCE Moderato e grazioso". It is written for piano in 3/4 time. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the tempo/mood is "Moderato e grazioso".

The score includes various musical notations:

- Dynamic markings:** *mp* (mezzo-piano) appears at the beginning of the first system and in the third system. *ff* (fortissimo) appears at the beginning of the third system. *cresc.* (crescendo) is marked in the fourth system. *f* (forte) appears in the fourth system. *ffz* (fortissimo zingando) appears at the end of the fifth system.
- Articulation:** Accents (>) are placed over many notes throughout the piece.
- Figures:** Triplet figures (indicated by a '3' and a bracket) are used in several places, particularly in the right hand.
- Phrasing:** Slurs are used to group notes into phrases.
- Performance instructions:** Hairpins (crescendo and decrescendo lines) are used to indicate changes in volume.

The piece concludes with a final double bar line and a fermata over the last note.

Entrance And Exit Music

Zim and Zam

(See Libretto - Page 5)

No 2a

Tempo di Marcia

mf

mf

f

mf

(Spoken) Zim, zam, zim, zam, zim, zam, zim!

O, For The Wings Of A White Sea-Gull

SONG
Theresa

No 3

Moderato cantabile

The piano introduction is in 3/4 time, key of D major. It begins with a melody in the right hand, marked *mf*, consisting of eighth and quarter notes. The left hand provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a *rit.* (ritardando) marking and a final chord.

The vocal line begins with the lyrics "O, for the wings of a white sea - gull, Stretched to the sum - mer". The melody is in D major, 3/4 time, featuring a mix of quarter and eighth notes.

The piano accompaniment for the first phrase is in D major, 3/4 time. It features a melody in the right hand, marked *mf*, with a long note value (likely a half note or dotted half note) and a simple harmonic accompaniment in the left hand.

The vocal line continues with the lyrics "breezel Sail - ing a - way where the soft winds lull The". The melody is in D major, 3/4 time, featuring a mix of quarter and eighth notes.

The piano accompaniment for the second phrase is in D major, 3/4 time. It features a melody in the right hand, marked *mf*, with a long note value (likely a half note or dotted half note) and a simple harmonic accompaniment in the left hand.

poco rit.

crests of the sum - mer - seas! _____

mf a tempo

piu accel.

Far, far a - way to my love I'd fly, Safe in his arms I'd

mf piu accel. e cres.

rest, _____ Flut - ter - ing down from a sun - lit sky, There would I

rit.

find my rest!

pp *ff*

rit.

Fly, fly! fly, bird, to me, Bear me a mes-sage to -

day! Tell me he whis-pered to you that his heart Is

mine al - - way! Fly, fly!

fly, bird, to me, Bear me a mes-sage to - day!

poco rit. Tell me he whis-pered to you that his heart is mine al - -

a tempo

mf rit. *fz* *a tempo*

accel. way! Ah, Ah,

mp

piu rit. Ah, Ah, Tell me he whis-pered to

mf

you that his heart Is mine al - - way! *Presto*

ff *ff* *ff*

22.

Blue, Blue Is The Caribbean

No 4

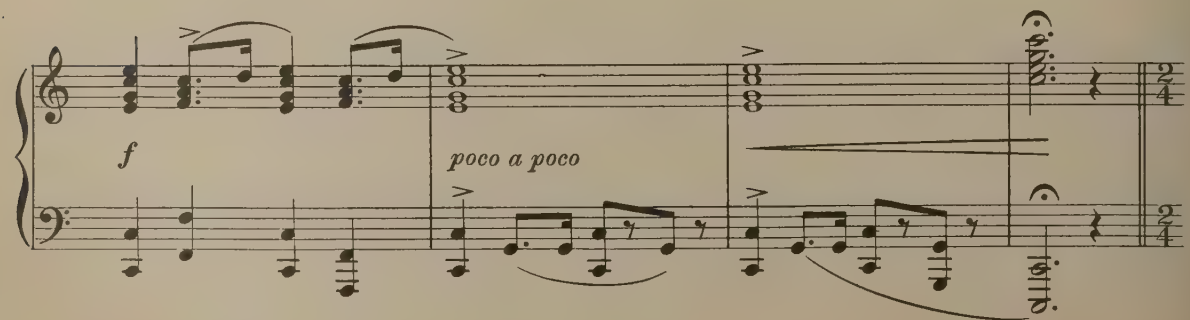
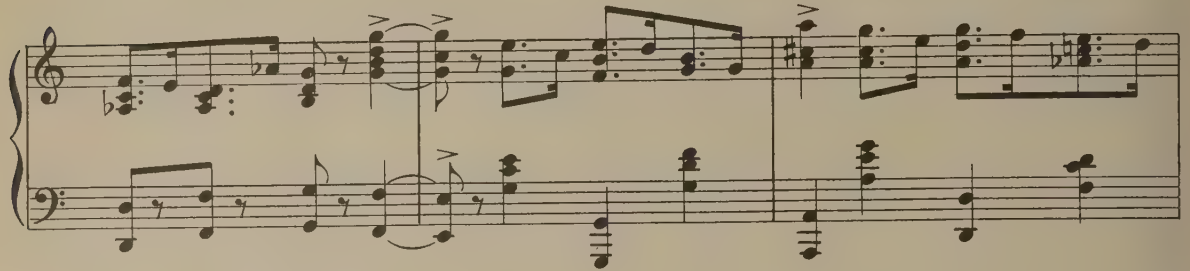
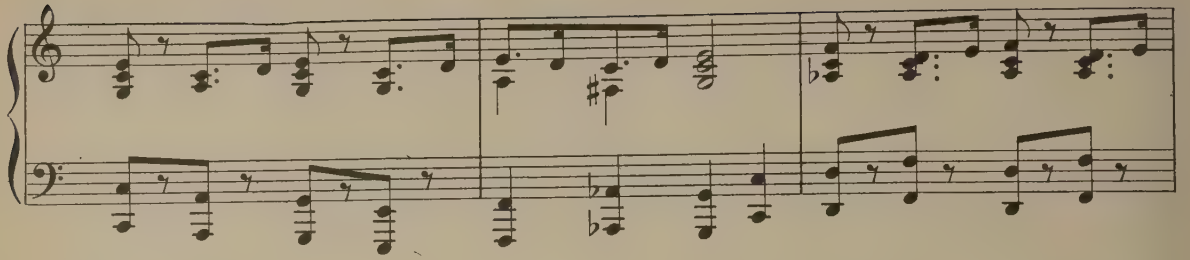
Chorus

Tempo di Marcia

p sempre staccato

cresc.

cresc. v



Moderato sostenuto
SOPRANO and ALTO

CHORUS OF RELATIONS

Blue, blue is the Car - ib - be - an, Blue, blue are the

Blue, blue is the Car - ib - be - an, Blue, blue are the

mf

422526

skies! Thus we sing gai - ly as we come dai - ly

skies! Thus we sing gai - ly as we come dai - ly

Don Cu - beb to sur - prise! Blue, blue is the

Don Cu - beb to sur - prise! Blue, blue is the

Don Cu - beb to sur - prise! Blue, blue is the

Don Cu - beb to sur - prise! Blue, blue is the

f

mood in which he Greets us when we call here; Oh, it

mood in which he Greets us when we call here; Oh, it

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are "mood in which he Greets us when we call here; Oh, it". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic marking.

real-ly is too bad, but the Don gets hop-ping mad When - ev - er he sees us

real-ly is too bad, but the Don gets hop-ping mad When - ev - er he sees us

The second system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are "real-ly is too bad, but the Don gets hop-ping mad When - ev - er he sees us". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic marking.

all here! Don

all here! Don

For ev - 'ry - one a - mong us is re - la - ted to

The third system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are "all here! Don" and "all here! Don". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic marking. The system concludes with the lyrics "For ev - 'ry - one a - mong us is re - la - ted to".

2nd SOLO

Cu - beb de Ci - ga - ro! A - bout him we're so - lic - i - tous, Al -

Cu - beb de Ci - ga - ro!

mf

CHORUS

-tho' he does-n't vis - it us, This ver - y re - tir - ing,

Awe in - spir - ing

1st SOLO (SOPRANO or TENOR)

f Don Cu - beb de Ci - ga - ro! We're wait - ing for the day when we shall

f Don Cu - beb de Ci - ga - ro!

ff

2nd SOLO

gath-er 'round To hear his will re - cord - ed; For we

en-ter-tain the no-tion That our ob-sti-nate de-vo-tion To this

CHORUS

ver-y re-tir-ing, Awe in-spir-ing Don will be re-ward-ed!

Awe in-spir-ing Don will be re-ward-ed!

Entrance of Men and Maid Servants

Moderato

First system of the musical score. The treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The bass staff has a piano (*p*) dynamic and contains a whole note chord. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Second system of the musical score. The treble staff continues with a triplet of eighth notes. The bass staff features a long, sweeping melodic line that spans across the system. The key signature and time signature remain the same.

MEN SERVANTS ONLY

First system of the vocal entry for men servants. The vocal line (treble staff) begins with the lyrics "We find it ver - y dig-ni-fied to form part of this". The piano accompaniment (bass staff) starts with a mezzo-forte (*mf*) dynamic. The key signature and time signature are consistent with the previous sections.

Second system of the vocal entry for men servants. The vocal line continues with the lyrics "re-tin-ue, For, of course, you see That a Span-ish Grand-ee Is a". The piano accompaniment continues with a steady harmonic support. The key signature and time signature are consistent with the previous sections.

FULL CHORUS

That's so! What

That's so! What

de-cent sort of per-son for a man to know.

MAID SERVANTS ONLY

ho! And when the Don picked us to wait up - on his whims, you

ho!

bet he knew That a pret-ty maid Thinks her - self well paid With the

FULL CHORUS

hon-or that she feels in wait-ing on a Don! We're on! Some Don!

We're on! Some Don!

Maestoso

Here comes Don Cu-beb, With his la-dy lean-ing on his arm! He's a

Here comes Don Cu-beb, With his la-dy lean-ing on his arm! He's a

dear old Don, Whom we live up-on, And so long as he's hap-py, Where's the

dear old Don, Whom we live up-on, And so long as he's hap-py, Where's the

Allegro

42

harm! How-de - do, Don Cu-beb! Pray don't bid us be -

harm! How-de - do, Don Cu-beb! Pray don't bid us be -

- gone! But per-mit our eyes to feast up - on The glor-ious fea-tures

- gone! But per-mit our eyes to feast up - on The glor-ious fea-tures

of a Don! How-de - do! How-de - do! How-de - do, Don, Don, Don, Don!

of a Don! How-de - do! How-de - do! How-de - do, Don, Don, Don, Don!

ff *mf* *ff* *mf* *fff*

Exit For Servants And Relations

See Libretto - Page 6

No. 4a

Tempo di Marcia

mp

sfz

sfz

cresc.

f

poco a poco

This musical score is for a march titled "Exit For Servants And Relations". It is marked "Tempo di Marcia" and "No. 4a". The score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a mezzo-piano (*mp*) dynamic. The second and third systems feature fortissimo (*sfz*) dynamics. The fourth system includes a crescendo (*cresc.*) marking. The fifth system starts with a forte (*f*) dynamic and includes a "poco a poco" (gradually) instruction. The score is characterized by a strong, rhythmic march style with frequent use of accents and dynamic contrasts.

I Once Was Young Myself

BALLAD
Donna Isabella

Nº5

Andantino e sostenuto

mf

p

rall.

mp

At the o - pen lat - tice, In the moon-light's glow,

Oft I sit in si - lent sol-i - tude, Re - min - is - cent,

grate - ful sol-i - tude, In the moon-light's glow

Vi-sions come and vi - sions go, Shadows flit-ting to and fro;

cresc.

Shadows of the dis - tant past, All too beau-ti - ful to last!

molto rall.

'Mongst those phan-toms of mem - o - ry Hov - ered one who

f a tempo

beck-oned to me; Whis-pered soft - ly, whis - pered low:

rit.

"Don't for-get the long a - go!"

pp *rall.* *mf piu accil. e creso.*

Thus I pause on— life's long high-way,

p *mf a tempo*

Looking back on Youth's green by-way, Tears that blind me oft remind me I—

rit.

once was young my - self! —

rit. *mp a tempo* *rall.*

Watch Out For The Pirate Crew

Richard and Bill Pilgrim

Nº 6

Moderato grazioso

RICHARD

Treat him kind-ly when you find him,

Steal up si-lent - ly be-hind him, Gen-tle pu - gi - list!

BILL

Ten-der - ly I'll sure-ly greet him, To a pulp I guess I'll beat him

RICHARD

With my fear-ful fist! Don't ad-dress him, please, too gruff-ly,

Treat him firm-ly, not too rough-ly, Mis-ter Bill Pil-grim!

BILL

To o-bey I'll be de-light-ed, But just now I'm all ex-it-ed,

Let me get at him!

RICHARD

BILL

Gen - tle, gen - tle pu - gi - list! What's he get - ting at? What's he get - ting at?

RICHARD

BILL

Ver - y soon you will have missed The man you're looking for! Pray en - light - en me!

RICHARD

Take your way down to yon creek, Best be war - y, best be quick!

BILL

Gee! this guy seems might - y slick! Shall I find him?

RICHARD

rit.

Yes, you'll find him wait - ing on the shore!

allegro

If you miss him you will find You have left your chance be - hind,

BOTH

In which case I think that you Had bet - ter go join a pi - rate crew! A

pi - rate crew!

A pi - - - rate crewi

Moderato con moto
RICHARD and BILL

51

Oh there's man-y and man-y a pi - rate crew Still o'er the world a

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is 'Moderato con moto'. The lyrics are 'Oh there's man-y and man-y a pi - rate crew Still o'er the world a'. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 2.

roam - ing, Though they may not come a-board With a cut-lass or a sword And their

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics 'roam - ing, Though they may not come a-board With a cut-lass or a sword And their'. The piano accompaniment continues with various chords and melodic lines.

grin-ning mouths a foam-ing! The mo - dern pi - rate goes to church and

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics 'grin-ning mouths a foam-ing! The mo - dern pi - rate goes to church and'. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking in measure 10.

sings hymns on a Sun - day; But he'll start out just the same To re-

The fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics 'sings hymns on a Sun - day; But he'll start out just the same To re-'. The piano accompaniment concludes the system with sustained chords.

sume his pi-rate game When the sun comes up on Mon-day! From

ff_s *mf*

Mon-day morn to Sat-ur-day night, The wretch-ed vic-tims, scared with fright, Watch

poco rit. *a tempo*

poco rit.

BILL RICHARD BILL BOTH

out, Watch out, Watch out, Watch out, Watch out for the Pi-rate Crew! —

mp *cresc.* *fff_s*

mf *sf_s*

In A Tropical Creek On A Tropical Isle

TRIO

Don Cubeb, Capt. Bombastio and Theresa

No 7

Moderato con moto

The musical score is written for a Trio consisting of Don Cubeb, Capt. Bombastio, and Theresa. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato con moto'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *mf* to *sfz*. The vocal parts enter with the lyrics: 'In a trop-i - cal creek on a trop-i - cal isle, Way down on the Car - ib - be - an; In the trop-i - cal glare there's a trop-i - cal lair, Way down on the Car - ib - be - an. And there I saw with my own eyes A'.

First System: The piano introduction is followed by the vocal entry. Capt. Bombastio (CAPT. B.) and the Trio (ALL THREE) sing the first line of the song. The piano accompaniment provides a steady rhythmic foundation.

Second System: The vocal parts continue the melody, with Capt. Bombastio and the Trio singing together. The piano accompaniment maintains the rhythmic pattern.

Third System: The vocal parts continue the melody, with Capt. Bombastio and the Trio singing together. The piano accompaniment maintains the rhythmic pattern.

Fourth System: The vocal parts continue the melody, with Capt. Bombastio and the Trio singing together. The piano accompaniment maintains the rhythmic pattern.

trop-i-cal sight that caused sur-prise; And there I heard with my two ears A—

mf

ALL THREE

love song sung by some Buc-ca-neers! By some Buc - ca - neers!

cresc. *sf* *rall.*

THERESA DON C. CAPT. B.

What was the song they sang so sweet? What was the tem-po? Please re-peat! Oh, they

mf

sang a song of sent-i-ment Way down on the Car-ib - be - an! With

f *mf*

whis-kers fierce and cut - lass_ keen, They used strange oaths, and

ALL THREE

in_ be - tween They sang a song of sent-i-ment; A song of sent-i -

ment! of sent - i - ment!

CAPT. B.

'Twas all a - bout a maid-en_ fair, Who lived with her pa up

ALL THREE

north some-where; And they all in-dulged in a fear-ful swear, They

CAPT. B.

all in-dulged in a fear-ful swear! That they'd feel re-paid If they

ALL THREE

brought this maid to their pi-rate lair! To their pi-rate lair!

cresc. *ff* *rall.*

Più mosso

THERESA

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

rit.

CAPT. B.

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

rit.

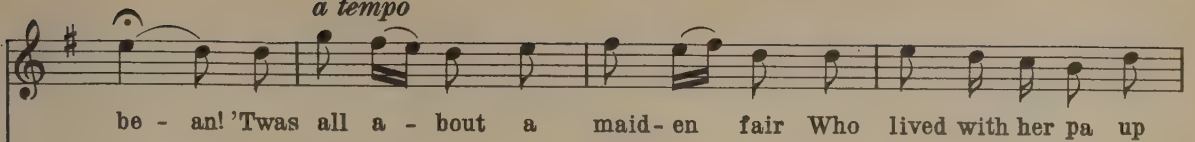
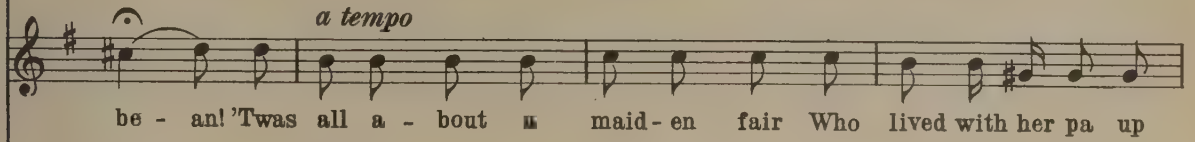
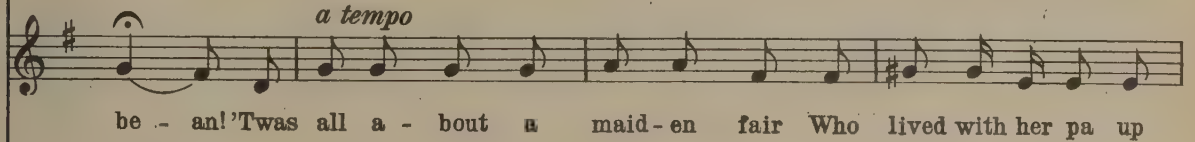
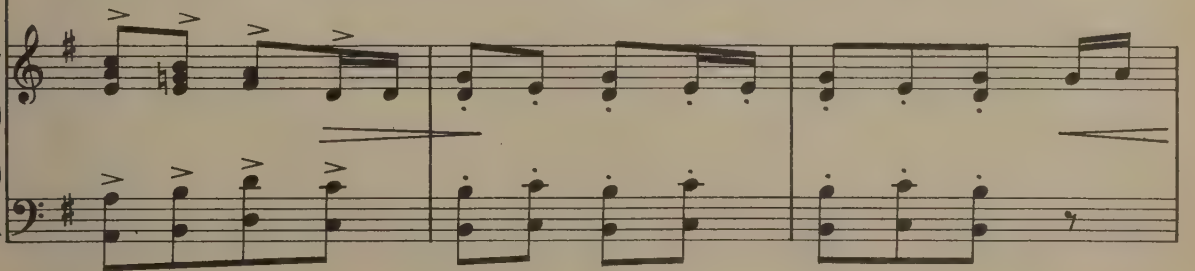
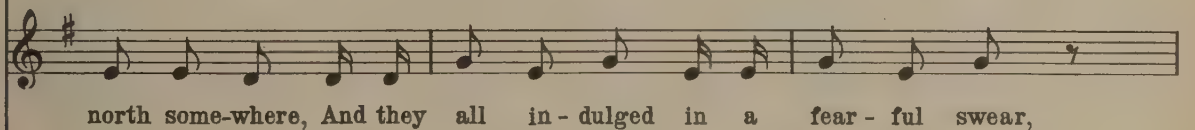
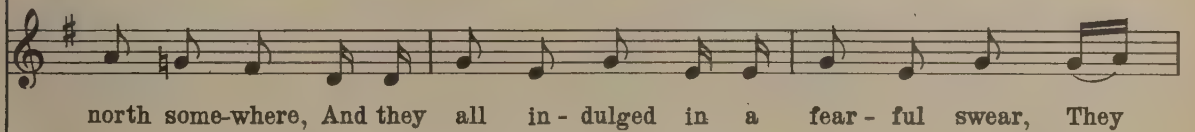
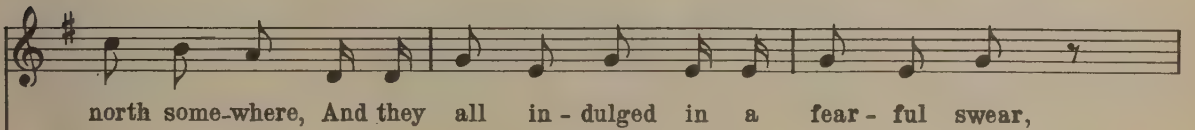
DON C.

Oh, they sang a song of sent-i-ment Way down on the Car-ib-

rit.

Più mosso

f *cresc.* *rit.* *ff*

a tempo*a tempo**a tempo**mf**a tempo*

That they'd feel re-paid

To their

all in-dulged

If they brought the maid To their

In a fear-ful swear,

If they brought the maid To their

pi - rate

lair, _____

Their

pi - rate

lair! _____

pi - rate

lair, _____

Their

pi - rate

lair! _____

pi - rate

lair, _____

Their

pi - rate

lair! _____

rall.

ff

fff

Nothing Else Matters At All

Richard and Theresa

No 8

Allegro ma non troppo

Piano introduction in B-flat major, 2/4 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Allegro ma non troppo'. Dynamics include *mp* (mezzo-piano) and *rall.* (rallentando). The piece concludes with a final chord marked *l.h.* (left hand) and *Red.* (Reduction) with an asterisk.

THERESA

I will not be a - fraid if you are near me!

mf

RICHARD

Al - though my heart beat fast, I'll fal - ter not! What - ev - er be my guise, ah,

mf

do not fear me; Re - mem - ber 'tis for you I

THERESA

plan and plot! Oh, pro-mise me, What - ev - er you may fire at, You'll

RICHARD

prove your - self an ex - e - cra - ble shot! Could an - y mo - dern

THERESA *rit. a.*

well-behaved young pi - rate Re - fuse such plain request? No, he could not!

Tempo di Valse

BOTH

What - ev - er

*mp**mf*

may be - fall, we'll trust to lov - ers' luck; —

— From grim mis - for - tune's dis - mal skies, Sweet hope

well pluck. — For love is trust - ing, love is

poco rit.

sure, Through good and e - vil 'twill en - dure! If I love

poco rit.

a tempo

you and you love me, Noth - ing else mat - ters at

fz *a tempo*

all! Noth - ing in all the world mat - ters at

mf *f*

rit.

all, dar - ling, Noth - ing else mat - ters at all!

rall.

Some Day, Somehow

SONG

Eleanor

No 9

Moderato con moto

The piano introduction is in B-flat major, 2/4 time. It begins with a *mf* dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The piece concludes with a *rall.* section consisting of a few sustained chords.

A voice comes sing - ing thro my dreams, In

The piano accompaniment for the first vocal line starts with a *f* dynamic. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The tempo is marked *mf a tempo*.

ac - cents soft and ten - der; I hear its plead - ing

The piano accompaniment for the second vocal line continues the musical theme with similar chordal and melodic patterns in both hands, maintaining the *mf a tempo* character.

till it seems My heart it - self must needs sur - ren - der!

rit.

Smoothly

Some day, Some day, Some day in the sun - lit fu - ture,

mp - f

I shall meet the one whose wait - ing for me, Feel the spell of ro - mance

pp *cresc.*

poco rit. *a tempo*

steal-ing o'er me! Some day, Some day, Vi-sions throng my fan-cy

poco rit.

now! Fate de-crees that soon or late Ev-'ry heart shall find its mate,

molto rit.

Some day, some-how! Some day, some-how!—

a tempo *molto rit.*

Chorus

Pirates and Maid Servants

No 10

Moderato e misterioso

mp

mf

dim.

rall.

ff

ff

CHORUS of PIRATES
(unison)

We're a gang of pi - rates bold and vil - lain-ous. Hist! Hist!

mp

Ho, for the blun-der-buss! This here sort of life is sim - ply kill - in' us.

Hist! Hist! 'Ware of the Span-ish cuss! Note our mien, suf -

-fi - cient-ly fer-o - cious; Watch our deeds, you'll find 'em all a - tro - cious;

Though we're young, as pi-rates we're pre-co-cious. Hist! Hist! What'll be-come of us?

(Maid Servants Enter, L. 1 & L. 2)

mf *più mosso* *cresc.*

CHORUS of MAID SERVANTS
 Allegretto ma non troppo
 (Solo Voice only)

What is all this gos-sip that has

mf

reached our will-ing ears; Talk a - bout some pi - rates, wick - ed buc - ca - neers!

(Solo Voice)

How ab - surd it is to think such things can ev - er be,

mf

Pi - rates now - a - days are things we nev - er, nev - er see!

CHORUS
poco rit.

All is qui - et, all is fair, there's no - thing here in sight! But

rit.

if we saw a pi - rate we would sure - ly die of fright!

f

Tempo I

CHORUS of PIRATES

We're a gang of pi - rates

bold and vil - lain-ous. Hist! Hist! Some-bod-y's snoop-in'round!

This here sort of life is sim - ply kill - in' us. Hist! Hist!

Nev-er a bless-ed sound! All is quiet. There's naught to stay our du - ty.

MAID SERVANTS

PIRATES

What a scene of calm and lone-ly beau-ty! Now to search for

and se-cre the boot - y! Hist! Hist! No-bod-y's on the ground! Oh, a

Moderato

MAID SERVANTS

pi - rates' life is the life for us This sil - ly talk of pi - rates makes us

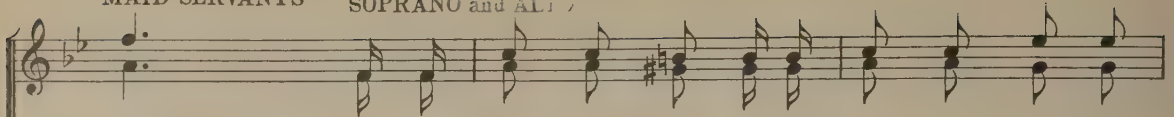
PIRATES

MAID SERVANTS

smile! Cut-lass, sword and a good round cuss! They'll all for-get it in a lit-tle

MAID SERVANTS

SOPRANO and ALL



while!

Oh, there's no one here to cre - ate a fear In

TENOR

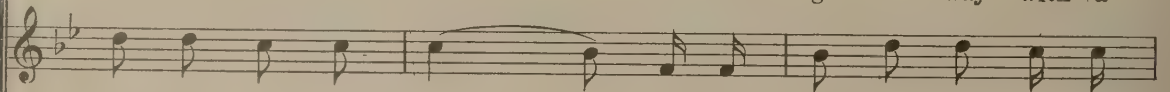


Oh, there's no one here to cre - ate a fear In

BASS



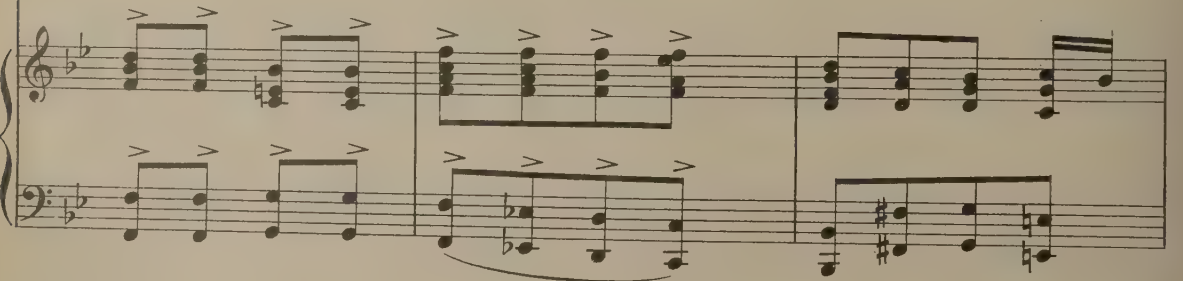
hearts as bold as ours, ——— We can go our way with a



hearts as bold as ours, ——— We can go our way with a



as ours,



spir - it gay, For as far as eye can see the pro - pect's

spir - it gay, For as far as eye can see the pro - pect's

And.

peace - ful as can be!

Noth - ing but the sky and the

peace - ful as can be!

Noth - ing but the sky and the

pret - ty lit - tle flow'rs.

rit.

pret - ty lit - tle flow'rs. Noth - ing but the sky and the

rit.

mf rit.

Largo

The sky and the pret - ty flow'rs. _____

pret - ty lit - tle flow'rs, The sky and the pret - ty flow'rs. _____

Largo

cresc. ff

molto rall.

ff

Red.

Finale Act I

Nº 11

Moderato

RICHARD *Quasi Recitative*

Don Cu-beb de Ci-gar-ro, lend me your ears and listen!

poco accel.

I will a tale to you un-fold to make your weak eyes glis-ten!

a tempo

Though it may test your pow-ers of be-lief, I tell you, Don, I

poco rit. [^] DON CUBEB [^] BILL [^] *rit.*

am a Pi-rate Chief! A Pi-rate Chief! Ah, yes; Ah, yes, A

poco rit. *sfz* *mf* *rit.*

[^] DON CUBEB

Pi - rate Chief! To

mf a tempo

meno mosso

what am I in - debt - ed for the hon - or of this vis - it? Ex -

mp meno mosso

[^] [^] [^] RICHARD

- plain at once your pres-ence here, O Pi - rate Chief! What is it? They

Moderato grazioso

tell me, Don, that you pos-sess A daugh-ter fair and beau-ti-ful; They

mp

tell me she is noth-ing less Than fi-li-al and du-ti-ful. — A

prize so fair is all too rare, And one we great-ly cov-et; — If

she could share our pi-rate lair, We rath-er think she'd love it! —

(Entrance of Zim and Zam)

Marcia DON CUBEB (*spoken*) You mean to say you'd rob me of my daughter! (*He points to Zim*

and Zam) What ho! The Guard!

Allegretto

CAPTAIN BOMBASTIO

What is it, Ex-cel-len-cy?

(Enter Capt. Bombastio)

Why the rum - pus?

In - to what broil - ing pot would

DON CUBEB

you now dump us? You see these men?

They

Moderato
RICHARD & BILL

claim that they are pi - rates Yes,

yes, in man - ner strict - ly de - fer -

en - tial, ———

Though mod - es - ty just now is not es -

sen - tial, ———

We claim to be two cut-throats who are

look - ing for a job or two, For we're a cou-ple of ice-cold-blood-ed

CAPT. BOMBASTIO DON CUBEB CAPT.B.

pi - - - rates! Ah, ha! they're pi-rates! Arrest them! I'll

ffz *ff* *fff*

Allegretto

do my best At your re-quest, But I've no zest for this ar-rest; I

f

fear we may un-cov-er a nest of pi - - - rates! ———

ff

Red. *

(Entrance of Men and Maid Servants)

mf

ff

poco rall. *a tempo*

Allegretto
SOPRANO and ALTO

A - las, a - las! What's come to pass Our hap - pi-ness to

TENOR

A - las, a - las! What's come to pass Our hap - pi-ness to

BASS

Allegretto

CHORUS

ff

mar, oh? Oh, pshaw! Oh, pshaw We're

mar, oh? Oh, pshaw! Oh, pshaw We're

The first system consists of three staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "mar, oh? Oh, pshaw! Oh, pshaw We're". The piano part features a series of chords and single notes, with a crescendo leading to a fortissimo (f) section.

sor - ry for Don Cu - beb de Ci - gar - ro!

sor - ry for Don Cu - beb de Ci - gar - ro!

The second system also consists of three staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "sor - ry for Don Cu - beb de Ci - gar - ro!". The piano part continues with chords and single notes, maintaining the musical theme.

ff

The third system consists of two staves, both in bass clef, representing the piano accompaniment. The key signature remains one sharp (F#). The music features a series of chords and single notes, with a crescendo leading to a fortissimo (ff) section. The lyrics are not present on this system.

Maestoso

Take heart, your Ex-cel-len-cy!

Take heart, your Ex-cel-len-cy!

Maestoso

rall.

ff

We are here to protect you, Sir! Here in brave array,

We are here to protect you, Sir! Here in brave array,

mf

f

Read - y for the fray, Say the word, your Ex - cel - len - cy!

Read - y for the fray, Say the word, your Ex - cel - len - cy!

Allegretto con moto

THERESA

Oh, fa - ther, say! What means this great com -

ISABELLA

mo - tion? Ah, lack - a - day! What it's

MISS PELLING

all a - bout I have no no - tion! Dear,

dear - ie me! It cer - tain - ly up - sets my nerves com -

RICHARD

plete - ly! So far, I think We've

Grandioso
car - ried out our lit - tle plan quite neat - ly! Fair la - dy,

mf

I an in - vi - ta - tion do ex - tend, And pray that you'll, that you'll ac -

cept it! Re - gard a hum - ble Pi - rate as your friend, Who

made a vow and now has kept it! Who are you that you

rit *piu mosso*

f

make this show Of bold - ly talk - ing to a strang - er? Those

(aside)

ten.

eyes look strange-ly like a pair I know; Ah, can it be that I am now in

molto rit. Moderato molto
RICHARD

dan - - - ger? What would you have, Sir? My pi - rate band is

rall. *mp* *mp* *Red.*

wait - ing on the shore, Or

On the shore, On the shore!

On the shore, On the shore!

cresc. *sffz* *sffz*

CHORUS

pa-tience they've ex-haust-ed all their store; But

On the shore, On the shore!

On the shore, On the shore!

cresc. *sfz sfz*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'pa-tience they've ex-haust-ed all their store;'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The tempo is 2/4. The system concludes with a double bar line.

Moderato

ere, I shout them my com-mand, I ask you will you join our band And

Detailed description: This system begins with the tempo marking 'Moderato'. It features two vocal staves and piano accompaniment. The vocal parts sing 'ere, I shout them my com-mand, I ask you will you join our band And'. The piano accompaniment provides harmonic support with chords and a steady bass line. The system ends with a double bar line.

come with me and take my hand To lead you to a Prom-ised Land?

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal parts sing 'come with me and take my hand To lead you to a Prom-ised Land?'. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line.

CHORUS

f A Prom - ised Land! A *ff* Prom - ised Land! Ha, ha, ha, ha, ha, ha, ha,

A Prom - ised Land! A Prom - ised Land! Ha, ha, ha, ha, ha, ha, ha,

ff

Maestoso

ha! What nerve, Your Ex - cel - len - cy!

ha! What nerve, Your Ex - cel - len - cy!

Maestoso

ff rit. *ff*

DON CUBEB

'Pon my word, 'tis im - per - ti - nent!

SOPRANO and ALTO

Read - y for the fray,

TENOR

Read - y for the fray,

BASS

CHORUS

We will bar the way, Say the word, your Ex - cel - len - cy!

We will bar the way, Say the word, your Ex - cel - len - cy!

Moderato

THERESA

I can-not leave my par-ents, sir, of course, Un-

cresc.

less you choose to bear me off by force!

*Grandioso**fff*

RICHARD

A good i-dea, my charm-ing sen-or-i-ta!

*sfz*CHORUS of PIRATES
(unison)

(Pirates enter)

With a

*ff**rall.*

Allegro ma non troppo

grim de-ter-min-a-tion and a sense of sweet e-la-tion We are

here to do your bid-ding! You had best make up your mind that we're in

ear-nest, for you'll find that We have no i-dea of "kid-ding?" Where's the

RICHARD PIRATES (advancing) RICHARD
la-dy? There! Go seize her! We are sure this ought to please her. And I

(Pointing to
Eleanor and Miss P.)

PIRATES

think that while we're here, we might take those two! They are

sweet and they are ten - der, And 'tho' one's a bit too slen - der, They are

just the sort of girls we could pro - pose to!

mf *cresc* *fff rall.*

Moderato con moto

CHORUS

Some day, some day, Some day in the sun-lit fu - ture,

Some day, some day, Some day in the sun-lit fu - ture,

I shall meet the one who's wait-ing for me, Feel the spell of ro-mance

I shall meet the one who's wait-ing for me, Feel the spell of ro-mance

poco rit. *a tempo*

steal - ing o'er me! Some day, some day, Vi - sions thron'g my fan - cy

steal - ing o'er me! Some day, some day, Vi - sions thron'g my fan - cy

cresc. poco rit. ff a tempo

now. Fate de - crees that soon or late Ev - 'ry heart shall find its mate,

now, sweet vi - sions, Fate de - crees that soon or late Ev - 'ry heart shall find its mate,

Some day, some - how! Some day, some - how! Some day, some - how, Some

Some day, some - how! Some day, some - how! Some day, some - how, Some

fff

day! Some - - - how!_____

day! Some - - - how!_____

CURTAIN

fff

ffs rall.

f *piu mosso*

poco rit. e dim.

a tempo *f* *sffz*

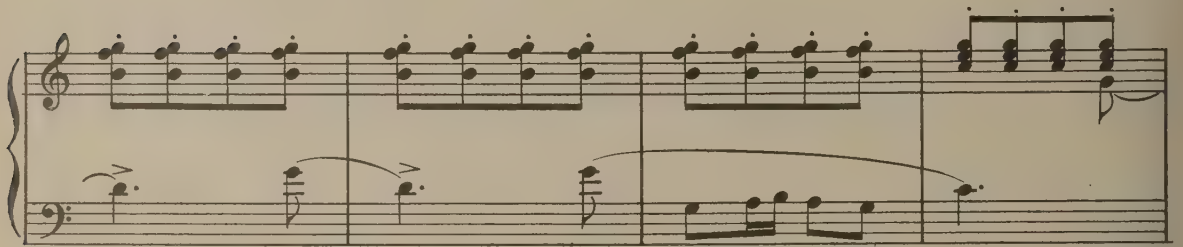
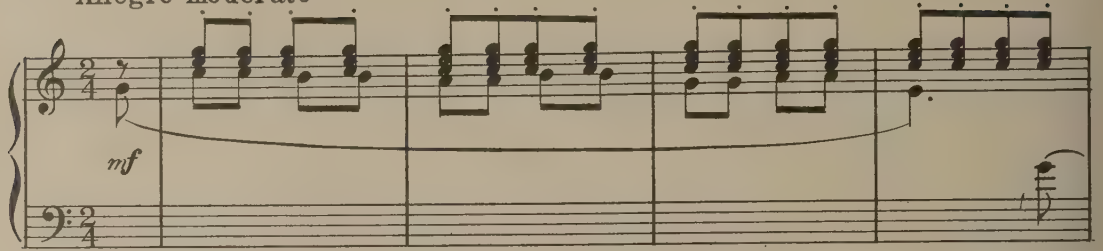
END of ACT I

Act II

Introduction, Solo And Chorus

Bill Pilgrim and Pirates

No 12

Allegro moderato

poco rall.

Red. *

CURTAIN

poco rall.

BILL PILGRIM

Oh, a pi - rate's life is a

a tempo *mp*

ter - ri - ble life, A ter - ri - ble life in - deed.

CHORUS (unison)

It is in -

deed a ter-ri-ble life! A ter-ri-ble life!

BILL PILGRIM

There's ab-so-lute-ly noth-ing to do, Which makes an av-er-age

pi-rate blue; For a pi-rate wants to run some one through And he's

not par-tic-u-lar where or who.

CHORUS

He is not par-tic-u-lar,

BILL

The

not par - tie - u - lar Where or who!

life of the pi - rates we'd read a - bout In books when we were

CHORUS (*unison*)

young, Was far from sen - si - ble, Re - pre - hen - si - ble!

ff

BILL

Most of the brood were hung! But now - a - days such

mf

pi - rate ways Are frowned on by so - ci - e - ty; To — our dis - gust we

find we must Act on - ly with pro - pri - e - ty.

CHORUS of PIRATES

Moderato

Oh, a pi - rate's life is a ter - ri - ble life When he

has to act po - lite - ly; He finds it hard to keep on his guard And

say his pray - ers night - ly. A pi - rate real - ly ought to be An

an - i - mal wild and un - tamed; — But when his claws are

drawn or clipped A pi - rate can't help feel - ing hipped And he

na - cher - ly feels a - shamed, — He feels a - shamed! —

PIRATES CHORUS

Oh, _____ A

Tempo I

pi - rate's life is a ter - ri - ble life, A ter - ri - ble life in - deed. It is in -

deed a ter - ri - ble life! _____ A ter - ri - ble life!

There's ab - so - lute - ly noth - ing to do, Which makes an av - er - age

pi - rate blue, For a pi - rate wants to run some one through, And he's

not par - tic - u - lar where or who, He's not par - tic - u - lar,

not par - tic - u - lar where or who! A

Maestoso pi - rate's life is a ter - ri - ble life! It is! *shouted*

Fresh And Fragrant Like The Morning

CHORUS

No 13

Wives, Sweethearts and Pirates

Andantino grazioso

The piano introduction is in 2/4 time, marked *Andantino grazioso*. It features a melody in the right hand with slurs and accents, and a simple bass line in the left hand. The first measure is marked *f* (forte). The piece concludes with a *rall.* (rallentando) marking.

SOPRANO and ALTO

The vocal entry for Soprano and Alto is in 2/4 time, marked *mf a tempo*. The lyrics are: "Fresh and fra - grant like the morn - ing, Thus we burst up - on your". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The vocal continuation for Soprano and Alto is in 2/4 time. The lyrics are: "view; Dan - gers of an am - bush scorn - ing,". The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

'Cause we know a thing or two. We are not a -

legato

afraid of a bunch of pi - rates queer, Pi - rates of the

cal - i - ber you see right here! We know all a -

mf a tempo

bout their his - t'ry, We have known them all our lives;

rit.

There is not the slight - est mys - try: We are their sweet-hearts and their

rall.

CHORUS of PIRATES

A little faster

wives! Good - - morn - ing, dar - lings! Oh, how sweet you

f *mf*

look to us to day! There's lots of com - forts,

lots to eat At the big ho - tel, they say!

rall.

Tempo I

109

WIVES and SWEETHEARTS

Thus we show ap - pre - ci - a - tion Of your gen - e - ros - i -

mf a tempo

ty;

We're en - joy - ing our va - ca - tion

By the Ca - rib - be - an Sea!

It's so nice to

legato

know you are bus - i - ly em - ployed,

With your scheme ad -

ven-tur-ous were o - - ver - - joyed! Tell us when you're

mf a tempo

through, my dar-lings, We can pack up an-y day,

To re-turn with you, my dar-lings, Back to the dear old U. S.

rit.

rall.

CHORUS of PIRATES

A little faster

A. It's good, my dar-lings, just to know How

f *mf*

du - ti - ful you are; But we've some busi - ness,

ere we go That is most par - tic - u - lar.

Marcia SOPRANO and ALTO

TENOR and BASS

Such con-sci-en-tious pirates nev-er were!

D - U - T - Y, Du - ty. It's a

Po - lite young pi - rates must - n't

blank blank shame That we're tied up by this game.

swear!

It may seem a shame That you're tied up by this game, But po -

It's a blank, blank shame That we're tied up by this game, And you

cresc.

rall.

a tempo

lite young pi - rates nev - er swear! No nev - er!

rall.

can - not blame us if we swear. We hard - ly ev - er swear!

rall. pp

molto rall.

a tempo

ff

'Mid The Hills Of Caroline

SONG

Anthony with Chorus

No 14

Moderato con spirito

Piano introduction in G major, 2/4 time. The music is marked *Moderato con spirito*. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).

ANTHONY

With the gay life of the cit-y and the
Oh, her cheeks are like the ros-es and her

First vocal line and piano accompaniment. The vocal line begins with a repeat sign and a fermata. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

smart town girls and all that, I'm through; I am
two eyes whisp-er, "For-get-me-not!" In her

Second vocal line and piano accompaniment. The vocal line continues the melody from the first line. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

long-ing for the state where I was born and where my moth-er was
ten-der lit-tle heart that beats so true, I know she'll find me a

too. Oh, there must be oth-er girls who're just as sweet as she was
spot. When I see her smile of greet-ing, then I'll know that all my

long, long a - go! Man-y times of late, it seems, There's a
trou- bles are past, 'Tis the smile I've oft- en seen When in

voice I hear in dreams, Call - ing to me sweet and low.
Dream-land I have been, And it means I'm home at last.

rit.
rall.

Very smoothly

'Mid the hills of Car - o - lin - a There's a girl who waits, I

mf

know; She is call - ing me to find her, For my dreams have told me

ten.

cresc. *ten.*

so. So I'll bid good-bye to - mor - row To the haunts that once were

ten.

mine, For I'm off to find that girl-ie 'Mid the hills of Car - o -

cresc.

line.

f

'Mid the hills of Car - o - li - na, There's a

f

'Mid the hills of Car - o - li - na, There's a

f

CHORUS

girl who waits, I know; She is call-ing me to find her, For my

girl who waits, I know; She is call-ing me to find her, For my

ten.

dreamshave told me so; So I'll bid good-bye to - mor-row To the

ten.

dreamshave told me so; So I'll bid good-bye to - mor-row To the

ten.

so, And so I'll —

ten.

cresc.

ten.

haunts that once were mine For I'm off to find that girl-ie 'Mid the ten.

haunts that once were mine good-bye! For I'm off to find that girl-ie 'Mid the ten.

cresc.

1st Verse hills of Car - o - line!_____ *2nd Verse* hills of Car - o - line!_____

D.S. %

D.S. hills of Car - o - line!_____ *D.S.* hills of Car - o - line!_____

D.S.

%

mp *D.S.* *sf*

Richard, Theresa, Anthony and Kitty

Allegretto ma non troppo

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time, key of D major (indicated by two sharps), and consists of 16 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The tempo is marked "Allegretto". The score includes a first ending bracket over measures 12-14 and a second ending bracket over measures 15-16. The piece concludes with a double bar line and repeat dots.

[illegible]

ANTHONY



RICHARD



Richard's part begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains four eighth notes: G4, F#4, E4, and D4. The third measure contains four eighth notes: C4, B3, A3, and G3. The fourth measure contains four eighth notes: F#3, E3, D3, and C3.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked "Allegretto". The music is in 2/4 time. The score consists of four measures. The first measure shows the voice entering with a half note G4, followed by a half note F#4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble. The second measure shows the voice with a half note E4, followed by a half note D4. The piano accompaniment continues with a half note G3 in the bass and a half note A3 in the treble. The third measure shows the voice with a half note C4, followed by a half note B3. The piano accompaniment continues with a half note G3 in the bass and a half note A3 in the treble. The fourth measure shows the voice with a half note A3, followed by a half note G3. The piano accompaniment continues with a half note G3 in the bass and a half note A3 in the treble. The score ends with a double bar line. The dynamic marking "mf" is present in the first measure of the piano accompaniment.

days, He goes a bout the thing in the most mat-ter-of-fact of
 days, He set-tles down to set-tle up, a mat-ter of fact al -

ways. And when the la - dy has said "Yes," The gen-tle-man then re -
 ways! Ro - mance lays down and dies in tears, For both of them spend the

marks, "I guess We'd bet-ter go search-ing for a flat, So_ we'll know just where
next ten years Re-gretting the fur - ni - ture and van That backed up on the in-

marks, "I guess We'd bet-ter go search-ing for a flat, So_ we'll know just where
next ten years Re-gretting the fur - ni - ture and van That backed up on the in-

mp

we are at! Where we are at!"
stall-ment plan! In - stall - ment plan!

we are at! Where we are at!" An ex - pres-sion like that seems
stall-ment plan! In - stall - ment plan! A con - fes-sion like that seems

cresc. *f*

All this to me sounds
Such things for me are

rath-er low.
rath-er cheap.

And so was the rent of the flat, you know!
And so was the price, tho' they found it steep!

poco rit.

THERESA

quite *de trop!*
far too deep!

KITTY

rit.

But it was-n't like that in the long a-go!
But it was-n't like that in the days that sleep!

f

rit.

a tempo

Oh, the glo - ry of the stor - y That start - ed_ out like
Oh, the glo - ry of the stor - y That start - ed_ out this

this: "Once up-on a time there was a Prince;" And
way: "Once up-on a time there was a King;" The

this: "Once up-on a time there was a Prince," And
way: "Once up-on a time there was a King," The

though no-bod-y's heard of him since, Still the glo-ry of that sto-ry Re-
world's for-got-ten the poor old thing! Still the glo-ry of that sto-ry Re-

ff

Red. *

poco rit. *a tempo*

mains a source of bliss, With its "once up-on a time," And its
mains with us to-day, With its air-y, fair-y trend And its

poco rit. *a tempo*

Red. *

at - mo - sphere sub - lime_ Of the dear ro - man - tic days, — The
 hap - py, hap - py end_ In the dear ro - man - tic days, — The

at - mo - sphere sub - lime_ Of the dear ro - man - tic days, — The
 hap - py, hap - py end_ In the dear ro - man - tic days, — The

rall.

rall.

Ed. *

1 *D.S.* 2 (*Exeunt*)
 dear ro - man - tic days!
 dear ro - man - tic days! (*Exeunt*)

D.S. (*Exeunt*)
 dear ro - man - tic days!
 dear ro - man - tic days! (*Exeunt*)

D.S. (*Exeunt*)
 dear ro - man - tic days!
 dear ro - man - tic days! (*Exeunt*)

D.S. (*Exeunt*)
 dear ro - man - tic days!
 dear ro - man - tic days! (*Exeunt*)

Lento
mf D.S. *mp* *rall.*

Ed. *

Till Love Moves In And Stays

Eleanor

Nº 16

Moderato con espressione

The piano introduction consists of four measures. The right hand features a melody of eighth and sixteenth notes, starting with a half note G4. The left hand provides a harmonic accompaniment with eighth notes. The first measure is marked *mf*. The key signature has one flat (Bb), and the time signature is common time (C).

The vocal entry begins with the lyrics "A sign is set up in my heart, With". The melody is in the right hand, with a half note G4 on "A", a quarter note A4 on "sign", a quarter note Bb4 on "is", a quarter note C5 on "set", a quarter note Bb4 on "up", a quarter note A4 on "in", a quarter note G4 on "my", a quarter note F4 on "heart,", and a half note G4 on "With". The piano accompaniment in the left hand features a steady eighth-note pattern. The first measure of the piano part is marked *rall.*. The second measure is marked *mp*. The third measure is marked *a tempo*. The key signature has one flat (Bb), and the time signature is common time (C).

The vocal entry continues with the lyrics "two words writ up - on it; A pass - er - by will". The melody is in the right hand, with a half note G4 on "two", a half note A4 on "words", a half note Bb4 on "writ", a half note C5 on "up -", a half note Bb4 on "on", a half note A4 on "it;", a half note G4 on "A", a half note F4 on "pass -", a half note E4 on "er -", a half note D4 on "by", and a half note C4 on "will". The piano accompaniment in the left hand continues with a steady eighth-note pattern. The key signature has one flat (Bb), and the time signature is common time (C).

some - times start In hope - ful - ness to con it. Up - on the sign he

The first system of the musical score. The vocal line (treble clef) begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. It then has a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand. A fermata is placed over the final note of the vocal line.

can di - vine The sim - ple words "To Let!" But

The second system of the musical score. The vocal line continues with quarter notes G4, A4, Bb4, and C5, followed by a half note D5 and a quarter note E5. The piano accompaniment continues with chords and single notes. A fermata is placed over the final note of the vocal line.

none who would be ten - ants there And keep the place in

The third system of the musical score. The vocal line continues with quarter notes G4, A4, Bb4, and C5, followed by a half note D5 and a quarter note E5. The piano accompaniment continues with chords and single notes. A fermata is placed over the final note of the vocal line.

poco rit.

good re - pair Have ev - er been found yet!

p rit.

*Red. **

Broadly and smoothly

If Love — were less a

mf

*Red. **

wan-der - er, Per - haps — he might come by; And

poco accel.

then per-chance a side - long glance Would help — to — catch his

poco accel.

cresc.

a tempo

eye! _____ For oh, _____ this emp-ty heart of mine That

a tempo

poco rit.

for _____ a ten-ant prays, Will ne'er re-gret that sign "To Let!" Till

cr. sc. *colla voce*

ad lib.

Love moves in and stays! Ah! _____

molto rit. *pp*

rit. molto rit.

Wait-ing al-ways pays, Ah, _____ Till Love moves in and stays!

colla voce *rit.*

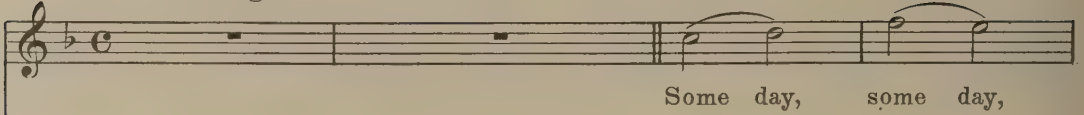
Duet And Dance

Eleanor and Capt. Bombastio

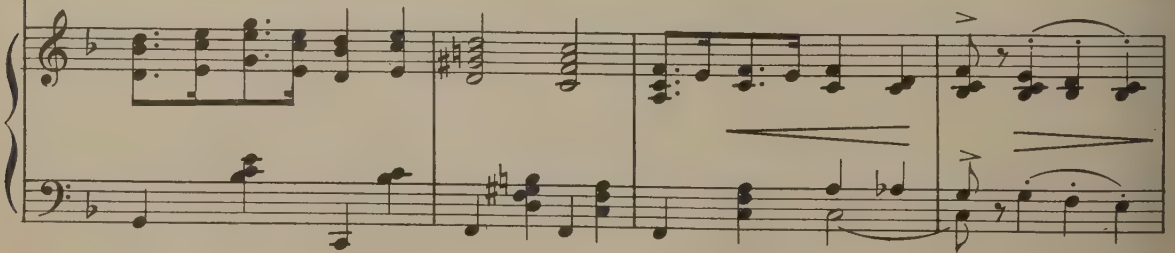
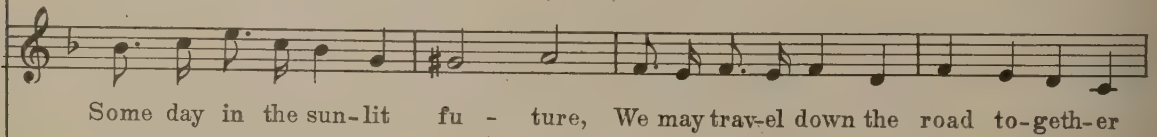
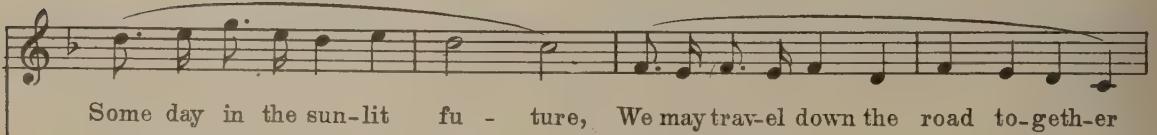
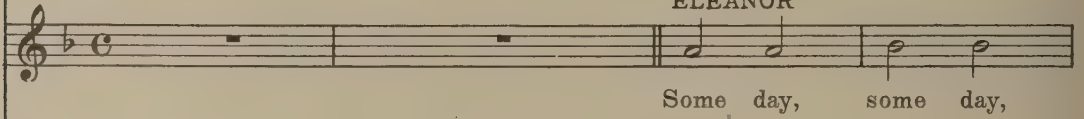
No 17

Moderato e grazioso

CAPT. B.



ELEANOR



*poco rit.**a tempo*

Count the rows that we have hoed to - geth - er. Some day, some day,

Count the rows that we have hoed to - geth - er. Some day, some day,

poco rit.

Strange the tricks that for - tune plays;

You and I would make a team!

Strange the tricks that for - tune plays; So fic - kle!

Some day, some how!

poco rit.

Best a - wak - en from your dream! Some day, not now!

*poco rit.**a tempo*

DANCE
Allegretto grazioso

132

The first system of musical notation for the dance section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melody in the treble with triplets and a bass line with chords and single notes. There are dynamic markings *p* and *f* throughout the system.

The second system of musical notation. It continues the melody and bass line. The treble part has a triplet of eighth notes. The bass part has a triplet of eighth notes. There are dynamic markings *sfz*, *mf*, and *r.h.* (ritardando).

The third system of musical notation. It continues the melody and bass line. The treble part has a triplet of eighth notes. The bass part has a triplet of eighth notes. There are dynamic markings *sfz*, *mf*, and *f*.

The fourth system of musical notation. It continues the melody and bass line. The treble part has a triplet of eighth notes. The bass part has a triplet of eighth notes. There are dynamic markings *f* and *sfz*.

CAPT. B.
rit.

Some day, some how!
ELEANOR

Some day, not now!

rall.

a tempo

sfz

The vocal and piano accompaniment for the song section. It consists of three staves. The top two staves are for the vocal parts (CAPT. B. and ELEANOR). The bottom staff is for the piano accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melody in the vocal parts and a bass line in the piano. There are dynamic markings *rit.*, *rall.*, *a tempo*, and *sfz*.

The Omelet And The Onion

SONG

Don Cubeb

No 18

Moderato

An Ome-let sprawled in a Fry-ing Pan, Which

mp

This system contains the first four measures of the song. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

sat on a char-coal fire; He sput-tered and spat like an

This system contains measures 5 through 7. The vocal line continues with a half note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with the same rhythmic pattern.

an-gry man, For the heat a-roused his ire. Near-by in a draugh-ty

cresc.

This system contains measures 8 through 11. The vocal line continues with a half note C4, a quarter note B3, and a half note A3. The piano accompaniment continues with the same rhythmic pattern, with a crescendo marking in the third measure.

Col-an-der A Span-ish On-ion lay, It shiv-ered a tri-fle

now and then, As do all re-spect-a-ble On-ions when They're

skinned in the prop-er way! Now the Ome-let had a ro-

man-tic streak In his del-i-cate con-sti-tu-tion; But his

love for my great-grand-moth-er brought Its own sad re - tri - bu - tion! In -

stead of spurn-ing the Ome-let's love, She said, "I'll re - ci - pro -

cate it!" She would spec - u - late on the hap - py fate Of the

poco rit.

Ome-let when she ate it! Then she turned her gaze toward the

a tempo

Col-an-der Whence the On-ion eyed her sad-ly; Was it the sight or the

scent of him That made her cry so bad-ly? She did-n't know what was

best to do, For she loved the Span-ish On-ion, too; But the

rec-ordssince dis-cov-ered tell us She feared to make the Ome-let

jeal - ous. To_ each she_ whis - pered, noth - ing loth, "I

ad lib.

molto rall.

love you so much, I could eat you both!" The Ome-let cried, "Please

a tempo

colla voce

a tempo

eat me first, Ere I and my love grow cold!" At which the On-ion

well-nigh burst With the ter - ri - ble jeal - ous - y he nursed As

'round his pris-on he rolled. "Poor things!" Great-grandmother sighed at last, "They

both look good to me. It's now high time for my re-past, I'll

set-tle this quan-da-reel!" So she took that Span-ish

On-ion proud, And chopped him in-to bits, And mixed him in with the

cresc.

Ome-let thin; "And now," she cried, "You're quits!" Thus both were am-ply

sat - is - fied, And each was in high feath - er, For the

Ome - let and the On - ion went (As they al - ways should) to -

geth - er! They went to - gether!

poco rit.

poco rall.

a tempo

mf

f

Farewell, Farewell!

TRIO

Richard, Anthony and Bill Pilgrim

No 19

Allegretto ma non troppo

Piano introduction in B-flat major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings of *f* and *f_s* (fortissimo).

RICHARD

Vocal entry for Richard. The melody is in B-flat major, 2/4 time. The lyrics are: "I've a strange pre-mo-ni - tion, And with your kind per-mis - sion,". The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *mp* (mezzo-piano).

Vocal conclusion for Richard. The melody is in B-flat major, 2/4 time. The lyrics are: "I will bid you now a fond and af-fec-tionate fare-well!". The piano accompaniment continues with the same rhythmic pattern, marked *f* (forte) in the final measure.

ANTHONY and BILL

This is real-ly dis-tress-ing, Why keep both of us guess-ing

Why you bid us now a fond and af-fec-tion-ate fare -

RICHARD
meno mosso

well? Cap-tain Cross-bones, no-ble pi-rate, Falls a vic-tim

to an ir-ate Man from a-cross the At-lan-tic O-cean.

ANTHONY and BILL

Who he may be we have nev-er a no-tion. What are you driv-ing at?

f

What are you striv-ing at? Tell us, Cap-tain Cross-bones, why

You're so sure you are going to die!

poco rit.

mf meno mosso

*Red. **

RICHARD

No, I can-not re-veal it! If I did, you would feel it

a tempo

Rath - er less per - haps than both of you seem to now! Fare -

Andante
well, my com - rades! Fare - well to your Pi - rate Chief! Oh,

let our part - ing cause no tears And pray —

rit. **ALL THREE**
— let it be brief! — Fare -

well! _____ Fare - well! _____ It's a sad, sad world we're in _____ We'd

rit a tempo

like to shed a bit - ter tear, But our eyes are dry as our

tongues, we fear, And the grease-paint on our cheeks might smear. It's a

sad, sad world we're in! Fare - well! _____ Fare-well! O

rit

f

meno mosso

Pi - rate Chief, good-bye! We pipe our eye with a sob-bing sigh, For

rall. *mf* *meno mosso*

though ^{they}_{we} haven't a no - tion why, It's clear that Cap. Cross-bones must die! Fare-

rit. *molto rit.*

well, O Pi - rate Chief, good-bye! Fare-well, O Pi - rate Chief, good-bye! O

rall. *mf*

Pi - rate Chief, good - bye! —

molto rall. *a tempo* *sf*

Chorus Of Pirates

No 20

With Don Cubeb

Tempo di Marcia

Piano introduction in B-flat major, 2/4 time. The right hand plays a series of chords, and the left hand plays a rhythmic pattern. The tempo is marked 'Tempo di Marcia' and the dynamics are 'mf'.

CHORUS of PIRATES
Our

The chorus begins with a piano accompaniment in B-flat major, 2/4 time. The right hand plays a series of chords, and the left hand plays a rhythmic pattern. The tempo is marked 'Tempo di Marcia' and the dynamics are 'mf'.

DON CUBEB
What

Don Cubeb's part begins with a piano accompaniment in B-flat major, 2/4 time. The right hand plays a series of chords, and the left hand plays a rhythmic pattern. The tempo is marked 'Tempo di Marcia' and the dynamics are 'mf'.

Pi - rate Chief is wait - ing on the shore, On the shore,

for?

He waits to take an - oth - er taste of gore On the

Oh, lor!

shore.

There's a maid - en fair in this

pi - rate lair Whom he's going to car - ry off to some place else-where; So we're

DON CUBEB

What for?

off to see our Chief upon the shore. What for? Why,

rall.

Valse

O-ver the deep blue wa - - ter, He and Don

mf

Cu - beb's daugh - - ter Soon will be sail - ing,

fair wind or fail - ing, Sail - ing a - way to some far off re-treat that is

crescendo

O-ver the deep blue wa - - ter; That's why Cap. Cross - bones

brought her Here from Ha - va - na, in such a man - ner

That makes his tri - umph com - plete!

EXEUNT PIRATES

Chorus Of Sweethearts And Wives

With Don Cubeb

No 20a

Allegretto

DON CUBEb (*quasi recit.*)

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with the lyrics "I'm in a most un-för-tu-nate pre-die-a-ment! I". The piano accompaniment starts with a middle finger exercise (mf) and a bass line. The system concludes with a forte acceleration (f accel.) in the piano part.

I'm in a most un-för-tu-nate pre-die-a-ment! I

mf

f accel.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "think that Richard Stoney-broken quicker went Than this most ser-i-ous oc-ca-sion". The piano accompaniment features a forte acceleration (f accel.) and a section marked "colla voce". The system ends with a poco ritardando (poco rit.) marking.

think that Richard Stoney-broken quicker went Than this most ser-i-ous oc-ca-sion

poco rit.

f accel.

colla voce

The third system concludes the chorus. The vocal line has the lyrics "war-rants. Mis-for-tunes seem to fall on me in tor-rents!". The piano accompaniment features a forte acceleration (f accel.) and a section marked "colla voce". The system ends with a poco ritardando (poco rit.) marking.

war-rants. Mis-for-tunes seem to fall on me in tor-rents!

f accel.

colla voce

Marcia

Entrance of Wives and Sweethearts

f

SOPRANO and ALTO

We're

cresc.

l.h.

on our way to gath-er on the shore, On the shore,-

DON CUBEB

What

mf

cresc.

sfz *sfz*

To see a band of pi-rates we a-dore On the shore; -

for? Good

Ev - 'ry la - dy fair in this pi - rate lair In the

lor!

deep af-fec - tion of the pi - rates has a share; So we're off to see our

pi-rate loves once more,- On the shore! For,
 DON CUBEB (*spoken*)
 On the lev-el?

rit. *A* *rall.*

Valse
 SOPRANO and ALTO

 O-ver the deep blue o - - cean, Such is our

mf *p.*

real de - vo - - tion, We came a - sail - ing, sweet-hearts a -

p.

trail - ing, Trail - ing our sweet - hearts and hus - bands re - spec - tive - ly.

crescendo

O - ver the deep blue o - - - cean. Such is our

mf

(Chorus start to Exit)

real de - vo - - tion, We did not care to, nor could we

bear to Find our - selves mop - ing at home!

rallentando e diminuendo *mf molto rall.*

Red.

The Sea Of Mystery

DUET

Theresa and Richard

No 21

Andante espressivo con moto

RICHARD

Im -

mf

pris-on'd in my faith-ful heart for - ev - er,

A cap - tive you shall

be; _____

With chains that Love has wrought that naught can

THERESA

sev - er I'll hold you e - ter - nal - ly! Some-

how the pros-pect does not ter - ri - fy me; Joy

accol.

on - ly it doth im - part; I shall not languish there if you are

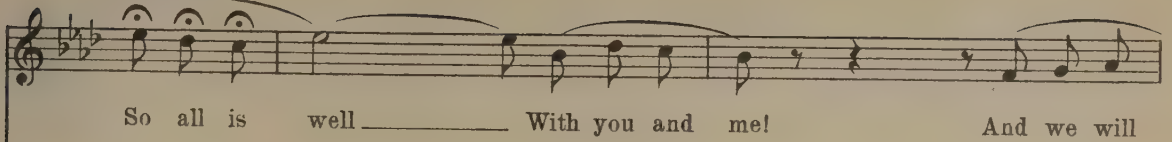
L'istesso tempo

by me To guard me in the pris-on of your heart!

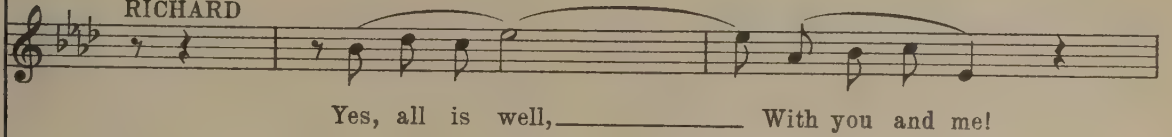
molto rit.

sfz *colla voce*

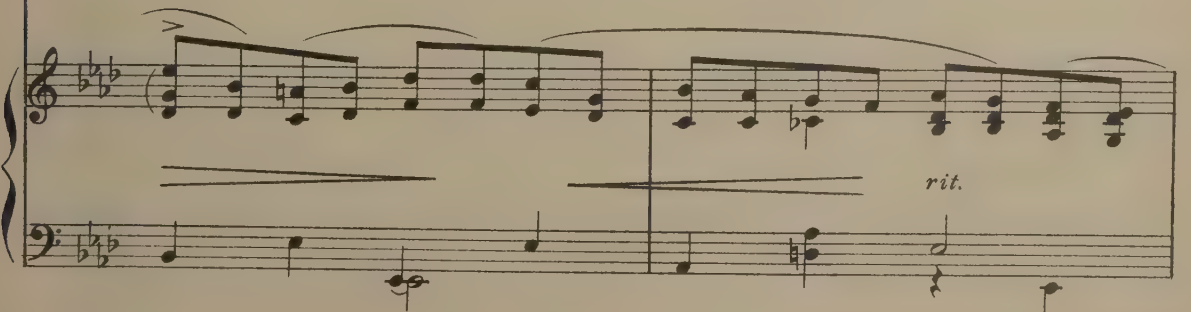
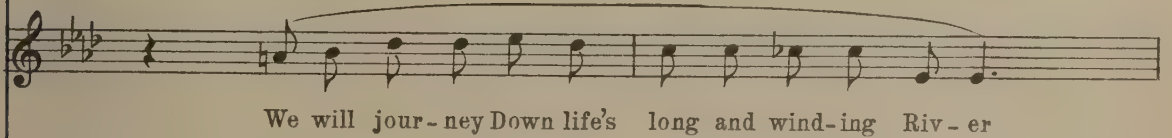
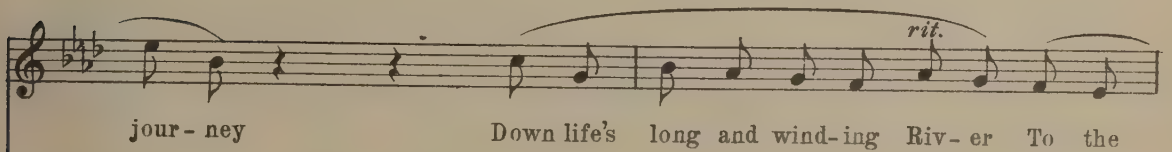
Slower
THERESA



RICHARD



Sostenuto



f

* Ted. *

Finale

No 22

CHORUS

Moderato

SOPRANO and ALTO

Some day some day

TENOR

Some day some day

BASS

Moderato

Some day in the sun-lit fu - ture, I shall meet the one who's wait-ing for me,

Someday in the sun-lit fu - ture, I shall meet the one who's wait-ing for me,

poco rit. *q tempo*

Feel the spell of ro-mance steal-ing o'er me! Some day, some day,

Feel the spell of ro-mance steal-ing o'er me! Some day, some day,

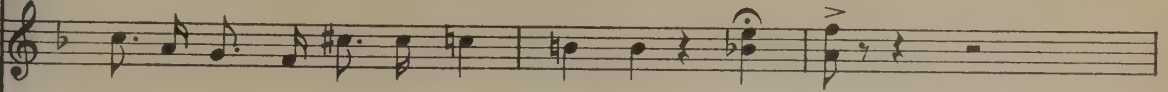
cresc. poco rit. *ff a tempo*

Vi-sions throng my fan-cy now. Fate decrees that soon or late,

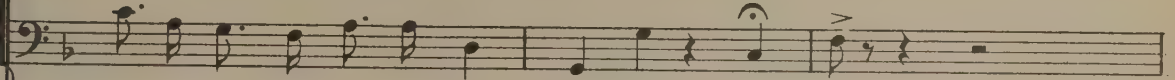
Vi-sions throng my fan-cy now, sweet vi-sions. Fate decrees that soon or late,



Ev-'ry heart shall find its mate, Some day, some how!



Ev-'ry heart shall find its mate, Some day, some how!



CURTAIN



END OF OPERA

